

MIGUEL ABREU GALLERY

FLINT JAMISON

Flint Jamison is a conceptual artist working with sculpture, digital media and video, publication, as well as performance. He is the co-founder of the art center Yale Union in Portland, Oregon and the co-founder of the artist-run center Department of Safety, which operated from 2002 until 2010 in Anacortes, Washington. Jamison is the founder and editor of the ongoing serial publication Veneer Magazine, an 18-book publishing project established in 2007.

Flint Jamison was born in 1979 in Montana. Since receiving his M.F.A. from the San Francisco Art Institute in 2006, he has exhibited internationally, presenting solo exhibitions at Kunst Halle Sankt Gallen, St. Gallen (2019), Miguel Abreu Gallery, New York (2017 and 2015); Galerie Max Mayer, Düsseldorf (2017); Pied-à-terre, Ottsville, PA (2016); Air de Paris, Paris (2015 and 2012); ETH Zürich, Zürich (2015); Artists Space, New York (2013); Cubitt, London (2013); Centre d'édition contemporaine, Geneva (2012); Artspeak, Vancouver (2012); castillo/corrales, Paris (2011); and Open Satellite, Bellevue, Washington (2010). His work was included in Signal or Noise at S.M.A.K., Ghent (2018), Other Mechanisms, curated by Anthony Huberman at the Secession, Vienna (2018), the 2017 Whitney Biennial, curated by Christopher Y. Lew and Mia Locks, the 2014 Liverpool Biennial, curated by Anthony Huberman and Mai Abu Eldahab, and the 2016 Incorporated! - Les Ateliers de Rennes, curated by François Piron. His work is held in numerous private and public collections, including the Whitney Museum of American Art and the Centre Pompidou.

His second one-person exhibition at Miguel Abreu Gallery was on view from September 10 through October 15, 2017.

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FLINT JAMISON

Born in Billings, MT, 1979
Lives and works in Portland, OR

EDUCATION

2006

M.F.A., San Francisco Art Institute, San Francisco, CA

2002

B.A., Trinity Western University, Vancouver, Canada

SOLO EXHIBITIONS

2021

Veneer, Air de Paris, Paris, France
Galerie Max Mayer, Düsseldorf, Germany

2019

Opportunity Zones, Kunst Halle Sankt Gallen, St. Gallen, Switzerland

2017

The Stored Work, Miguel Abreu Gallery, New York, NY
Galerie Max Mayer, Düsseldorf, Germany

2016

Pied-à-terre, Ottsville, PA

2015

Air de Paris, Paris, France
Miguel Abreu Gallery, New York, NY
Gta Exhibition, ETH Zürich, Switzerland

2013

Artists Space, New York, NY
Cubitt Gallery, London, UK

2012

Air de Paris, Paris, France
Artspeak, Vancouver, Canada

2011

DYP 1-7, castillo/corrales, Paris, France
Centre d'édition contemporaine, Geneva, Switzerland
Pied à Terre, San Francisco, CA

2010

Peeling Layers Yields Brief Openmouthed "Oh!", Open Satellite, Bellevue, WA
tongue/groove technology keeps safe these nodes, here, Marfa Book Co., Marfa, TX

2009

Department of Safety, Anacortes, WA

2003

A General Disregard For the Onlooker, Department of Safety, Anacortes, WA

2002

Constructing Ideological Phantasies, Department of Safety, Anacortes, WA

SELECTED GROUP & TWO-PERSON EXHIBITIONS**2021**

sub/dominium, curated by SoiL Thornton, Château Shatto, Los Angeles, CA

July, August, September – Summer Show 2021, curated by Carla Donauer and Martin Germann, St. Apernstrasse 13, Köln, Germany

The Poet-Engineers, Miguel Abreu Gallery, New York, NY

Artists' Library: 1989–2021, Museum of Contemporary Art of Rome, Rome, Italy

Regroup Show, Miguel Abreu Gallery, New York, NY

2020

Hallie Ford Fellows in the Visual Arts, Jordan Schintzer Museum of Art, Eugene, Oregon

2019

Tribe-Specific, organized by Katherine Pickard as part of *Curated by 2019: Circulation*, Felix Gaudlitz, Vienna

2018

Signal or Noise / The Photographic II, S.M.A.K Museum of Contemporary Art, Gent, Belgium

Neddy Artists' Showcase, Cornish Playhouse Gallery, Cornish College of the Arts, Seattle, WA

Other Mechanisms, curated by Anthony Huberman, Secession, Vienna, Austria

Architecture of Storage, DAZ - Deutsches Architektur Zentrum, Berlin, Germany

Bureau of Unspecified Services (B.U.S.), SALT Galata, Istanbul

2017

Publishing as an Artistic Toolbox: 1989–2017, Kunsthalle Wien, Vienna, Austria

Studio for Propositional Cinema: in relation to a Spectator, Kestnergesellschaft, Hanover, Germany

Social Surfaces, Artists Space, New York, NY

Mechanisms, curated by Anthony Huberman, CCA Wattis Institute for Contemporary Arts, San Francisco, CA

Whitney Biennial 2017, Whitney Museum of American Art, New York, NY

2016

Incorporated! - Les Ateliers de Rennes, curated by François Piron, Rennes and Brittany, France

2015

Collected by Thea Westreich Wagner and Ethan Wagner, Whitney Museum of American Art, New York, NY

2014

Liverpool Biennial, Liverpool, UK

Sequence 5, Miguel Abreu Gallery, New York, NY

Pushlet Array, Works Sited, Central Library, Los Angeles, CA

2013

Paginations & Machinations, Air de Paris, Paris, France

O the sleeping bag contains the body but not the dreaming head, curated by McIntyre Parker, Altman Siegel Gallery, San Francisco, CA

2012

Millennium Magazines, Museum of Modern Art, New York, NY

2011

Poste Restante, curated by Eric Frederickson, Artspeak, Vancouver, Canada

Freaks and Geeks, curated by castillo/corrales, Air de Paris, Paris, France

The Way it Wasn't: Celebrating Ten Years of castillo/corrales, Midway Contemporary Art, Minneapolis, MN

The Way it Wasn't: Celebrating Ten Years of castillo/corrales, Culturgest, Porto, Portugal

2010

Published by: Castillo / Corrales, The Social Life of the Book, curated by Thomas Boutoux, François Piron, Benjamin Thorel, De Kabinetten van De Vleeshal, Middelburg, The Netherlands

An Unpardonable Sin, curated by Philippe Pirote, castillo/corrales, Paris, France

2009

T, quelques possibilités de textes, curated by Véronique Bachetta, Centre d'édition contemporaine, Geneva, Switzerland

Good Morning, Captain, Isabella Bortolozzi Gallery, Berlin, Germany

2008

Reader, Galerie Today, s'Hertongenbosch, The Netherlands

Dragged Down Into Lowercase, curated by Clementine Deliss and Oscar Tuazon, Zentrum Paul Klee, Berne, Switzerland

SELECTED BIBLIOGRAPHY**2021**

Digby Warde-Aldam, "Opportunity Zone: Flint Jamison, 'Veneer' – Review," *ArtReview*, December

2020

Nicholas Tammens, "Opportunity Zones: Aaron Flint Jamison," *Mousse*, No. 70, Winter

2019

Hans Rudolf Reust, "Aaron Flint Jamison — Gelegenheit und Möglichkeit," *Kunstbulletin*, December

Rahel Aima, "The Dubai Effect," *Art in America*, January

2018

Aaron Flint Jamison, "Open Letters to Adrian Piper," *Frieze*, No. 195, May

Andrew Russeth, "Reviews: Around New York," *ARTnews*, Winter

2017

Yuri Stone, "Aaron Flint Jamison, *The Stored Work*," *ArtReview*, December

Rachel Corbett, "Storage wars in the Lower East Side," *The Art Newspaper*, October

Pablo Larios, "Aaron Flint Jamison: Galerie Max Mayer," *Frieze*, October

Andrew Russeth, "The 2017 Whitney Biennial is a Moving, Forward-Looking Tour de Force – a Triumph," *ARTnews*, March 14

2016

Andrew Russeth, "When Felonies Become Form: The Secret History of Artists Who Use Lawbreaking as Their Medium," *ARTnews*, Summer

2015

Phil Taylor, "Aaron Flint Jamison," Critics' Picks, *Artforum.com*, October

Sabrina Tarasoff, "Around Town: Paris," *Frieze.com*, October 23

Alex Kitnick, "Aaron Flint Jamison," *Artforum*, October

"Aaron Flint Jamison," Goings On About Town: Art, *The New Yorker*, September

Martha Schwendener, "Review: Aaron Flint Jamison's Craft of Technology," *The New York Times*, August 21

2014

Mark Sladen, "Mark Sladen on information flow in the work of Aaron Flint Jamison," *ArtReview*, September
Courtney Fiske, "Aaron Flint Jamison," *Art In America*, January

2013

Andrew Russeth, "Aaron Flint Jamison at Artists Space," *The New York Observer (Gallerist)*, November 5
Steve Kado, "Aaron Flint Jamison," *Artforum*, October
Joao Ribas, "After Effects: Art and Technology, Then and Now," *Mousse*, October-November
Alexander Scrimgeour, "Aaron Flint Jamison," *Artforum*, September
Jonathan P. Watts, "Aaron Flint Jamison: The spaces between rumor, information and circulation," *Frieze*, June-July-August

2012

James Hoff, "Paper Love," *Mousse*, October-November
Francesco Spampinato, *Kaleidoscope*, Spring
David Senior, "Books: Best of 2011," *Frieze Magazine*, January-February

2010

Lauren O'Neill-Butler, "Aaron Flint Jamison: 500 words," *Artforum*, November
Hans-Ulrich Obrist, "28 Artists for the Next Decennium," *DU Magazine*, September

PUBLICATIONS

Aaron Flint Jamison is the founder and editor of the ongoing serial publication Veneer Magazine, an 18-book publishing project established in 2007. To date, 11 books in the series exist.

Aaron Flint Jamison, *YU Contemporary VS Dept. of Revenue Oregon & Mult. Co. Assessor*, Düsseldorf: Galerie Max Mayer, ed/100, 2017
Aaron Flint Jamison, *Cascades*, Zürich: Edition Patrick Frey, ed/288, 2015
Aaron Flint Jamison, *Block 2*, Geneva: Centre d'édition Contemporaine, ed/250, 2011
David Senior, ed. *Adventures*, New York: Printed Matter/New York Art Book Fair, ed/300, 2011 (producer)
Aaron Flint Jamison, *Moabaom*, Paris: castillo/corrales, ed/100, 2011
Caitlin Murray and Tim Johnson, eds. *The Present Order: Writings on the Work of Ian Hamilton Finlay*, Marfa: Marfa Book Co, ed/1000, 2010 (catalogue designer)
Aaron Flint Jamison, ed. *Peeling Layers Yields Brief Openmouthed, "Oh!"*, Seattle: Open Satellite, 2010 (exh. cat.)

PUBLIC COLLECTIONS

Allen Memorial Art Museum, Oberlin, OH
Art Institute of Chicago, Chicago, IL
Centre Georges Pompidou, Paris
Henry Art Gallery, University of Washington, Seattle, WA
Klondike Institute of Arts, Dawson City, Yukon
Midway Contemporary Art, Minneapolis, MN
Museum of Contemporary Craft, Portland, OR
Museum of Modern Art, New York, NY
Pacific Northwest College of Arts, Portland, OR
Princeton University Library, Princeton, NJ
Reed College, Portland, OR
Rijksakademie, Amsterdam
Walker Art Center, Minneapolis, MN

Whitney Museum of American Art, New York, NY
Yale Union, Portland, OR